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Samuel Isham was born in New York City May 12, 1855, was graduated from Yale University with the degree of Bachelor of Fine Arts, and studied painting in Paris with Jacqueson de la Chevreuse and later at the Julian Academy. He was a member of the Society of American Artists and its treasurer for a number of years; was elected an Associate of the National Academy of Design in 1900 and a full Academician in 1906; was a Trustee of the American Fine Arts Society from 1895 until his death; and a member of various other art societies. As the author of a History of American Painting, his name will always be grouped with William Dunlap who, in the first

quarter of the nineteenth century, wrote the History of the Rise and Progress of the Arts of Design in the United States, and with Henry Tuckerman, who in 1867 first published his Book of the Artists.

The Museum has also received, as a gift from Mrs. John A. Rutherford, the well-known painting by J. Alden Weir called *The Red Bridge*. It is the third picture by this artist owned by the Museum and supplements advantageously the other two—*Idle Hours*, painted in 1888, and *The Green Bodice of the Hearn Collection*. *The Red Bridge* is an admirable example of the work in landscape of this versatile artist. B. B.

## ACCESSIONS AND NOTES

**M**EMBERSHIP.—At a meeting of the Board of Trustees held on Monday, December 21st, Edward S. Harkness was made a Benefactor of the Museum, in recognition of his gifts. William A. Read was elected a Fellow for Life, and three annual members were also elected.

**GALLERY LECTURES.**—During January and February the Museum Instructor, Miss Edith R. Abbot, will deliver a series of lectures designed, primarily, for students of art who may desire to become better acquainted with the objects in the Museum collections, but open, also, to Public School teachers who desire to attend them. The lectures will be given in the galleries, and will be illustrated, not only by the objects themselves, but also by lantern-slides, shown in the Class Room.

As the size of the class must be limited to such a number of persons as can easily hear the lecturer in the galleries, those desiring to join are asked to send their names to the Secretary. The names will be taken in the order of their receipt up to the limit of the class.

The dates and subjects of Miss Abbot's lectures will be as follows:

- Jan. 12 Egyptian Art
- Jan. 19 Classical Art

- Jan. 26 Mediaeval Architecture
- Feb. 2 Italian Renaissance Art
- Feb. 9 Italian Renaissance Art
- Feb. 16 The Contrast between Ancient and Modern Painting.

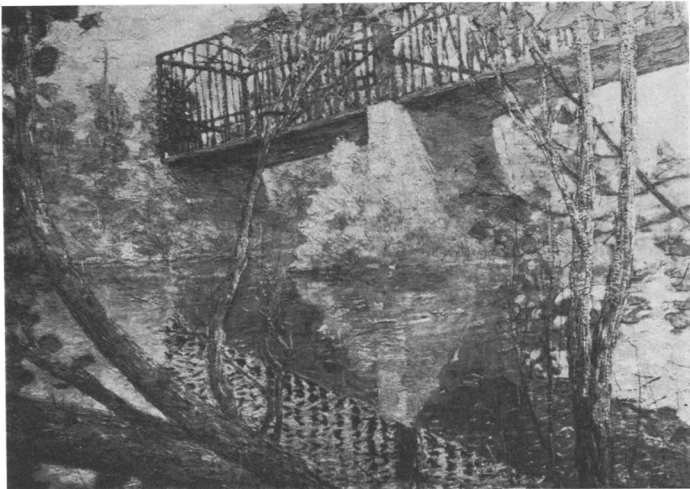
The class will meet in the Class Room (entrance at Fifth Avenue and Eighty-third Street), at 4.15 P.M.

**A COLLECTION OF CERAMICS.**—Through the bequest of Mrs. Mary Mandeville Johnston, to which reference was made in the BULLETIN of June, 1914, the Museum has received an important addition to its collection of ceramics, which will be of considerable interest to students of the subject.

Of the five hundred objects contained in the bequest, a selection of which is on view in the Room of Recent Accessions, a very large proportion belong to the division of blue-printed Staffordshire. Practically all the manufacturers are represented, including Enoch Wood, Clews, William Adams, Davenport, Ridgway, and Spode. Of the work of nearly every maker there are several examples; of some, a great many. For instance, Clews is represented by a group of "States pattern" plates with American views; his famous Doctor Syntax series; Don Quixote; the well-known "Peace and Plenty" plate; and



THE MARQUISE OF CARABAS  
BY SAMUEL ISHAM



THE RED BRIDGE, BY J. ALDEN WEIR

views of English cathedrals; not to mention a large number of miscellaneous subjects.

These blue-printed Staffordshire plates should be of great interest to collectors of Anglo-Americana, as many of them show American landscapes, buildings, portraits, and coats of arms.

There are several fine examples of lustre ware in all its variety of color—copper, silver, gold, pink, lavender, and canary. Among them are an important bowl, by Dawson, of pink lustre with oval reserves containing figure compositions, and a covered sugar bowl in yellow by the same maker.

Besides these, in the English division are small earthenware figures by Wedgwood and Bentley, Enoch Wood, Whieldon, and other Staffordshire potters; a fine pair of modeled vases by Palmer; specimens of Leeds and Liverpool wares; and a small mug of milky Bristol glass.

The collection also contains examples of faience and porcelain made in various European countries. There are a number of pieces each from France, Spain, Italy, and the Netherlands. Hungary is represented by a bowl with handles; China, by a few plates of Canton ware and two "Lowestoft" saucers with coats of arms.

Of American pottery the collection contains an interesting hound-handled pitcher made by Daniel Greatbach in Jersey City between 1830 and 1840, a few specimens of Bennington ware, and one or two early porcelain saucers.

Mrs. Johnston also bequeathed to the Museum several bits of textile and an interesting brass tobacco-box decorated with Dutch interiors and inscriptions. The latter dates probably from the late seventeenth century.

R. M. J.

THE FREDERICK TOWNSEND MARTIN BEQUEST.—A selected group of the large and important collection of mezzotints in color and the fine eighteenth-century Dutch bracket clock, received through the be-

quest of Frederick Townsend Martin, and noted in the BULLETIN of July, 1914, are exhibited this month in the Room of Recent Accessions. The prints date from the great period of the English mezzotint—the late eighteenth and very early nineteenth centuries—and, with three exceptions, are after paintings by George Morland.

These pictures of rural English life are deservedly popular because of their inherent charm of subject and rendering. We are shown glimpses of farm life in winter and summer, interiors of country inns, happy or disconsolate lovers, scenes from the life of more aristocratic households, and pictures with delightfully quaint moral titles, as *The Miseries of Idleness* and *The Blessings of Industry*.

Specimens of the work of many of the greater English mezzotinters are shown in this selection. William Ward is represented by *The Angler's Repast*, a group of ladies and gentlemen in a wood being served by a liveried negro boy, the well-known and wholly charming *Visit to the Boarding School* and *Visit to the Child at Nurse*, and two tavern interiors, *Inside a Country Alehouse* and *The Alehouse Politician*—all excellent examples. Keating is the engraver of *A Party Angling*, the companion piece to *The Angler's Repast*. Three of J. R. Smith's Morland prints are shown: *Breaking the Ice*, *The Horse Feeder*, and *The Country Butcher*. The fine print *Winter* is by William Bonnard; and of the work of the famous Italian engraver, Bartolozzi, there is one specimen, *Domestic Happiness*.

Two of the engraved portraits, not after Morland, are particularly fine. They are Colonel Barnastre Tarleton, by J. R. Smith, after the famous portrait by Reynolds, and George, Prince of Wales, after Gainsborough.

Other contemporary mezzotint engravers whose work is shown are Gauguin, Murphy, Pether, Hudson, Grozer, and Dawe.

R. M. J.